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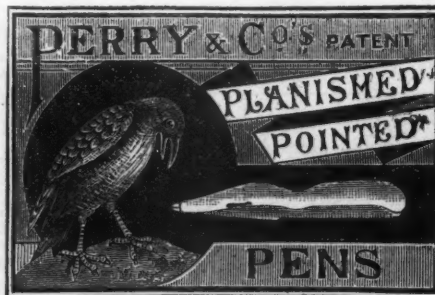
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Our Portrait next week will be

MISS MARIE ENGLE.

## The Musical World.

LONDON, SATURDAY, JULY 9, 1887.

### Our Portrait.

MISS LENA LITTLE.

"MISS LITTLE is tall and slender, with a soft, dead-white skin, and big, dark eyes, shadowed by clearly-pencilled brows. Her hair is dark, and she has a fine air of dignity and grave serenity." Such is the description of the charming original of this week's portrait which our eagle eye has discovered amongst a pile of old new-world newspapers. Those who have seen that original—and who has not?—on the English concert platform must think that a remarkable change has come over Miss Little since she left her native home in New Orleans. As to the "softness" and "dead-whiteness" of the young lady's skin, we are not prepared to give an opinion, but we can state authoritatively that her eyes are neither exceptionally "big" nor dark, and that her hair partakes of the golden hue rather than of the ebony. But what does this matter to the American penny-a-liner, or what, indeed, to our readers, who care more about the artist than about the woman? Of that artist it is possible to speak in very favourable terms. Not only is Miss Little in possession of a sonorous and beautiful voice of genuine contralto *timbre*, although rising at will to the mezzo-soprano register; but, what is infinitely more rare, she is an artist of conviction and of the most refined taste. In her career, as far as we have been able to watch it, there is not a single incident unworthy of one who looks upon music as a high, not to say a sacred, thing. Her *répertoire* is made up of the best of songs: Wagner, Brahms, Massenet, Widor; and amongst the English: Maude Valérie White and Mr.

Cowen in his better mood: these, and such as these, are the composers whom she has made specially her own, and who owe no little of their popularity in this country to her sympathetic and—where occasion requires it—deeply-passionate delivery. To the level of the drawing-room ballad or royalty song she has never descended, and she would probably not succeed if she were so to descend. Her artistic nature could not thrive in such an atmosphere, any more than the laurel flourishes in the Pontine Marshes. In oratorio Miss Little has not hitherto made her mark, but she will probably do so at the next Norwich Festival, for which she is engaged as one of the leading contralti.

The incidents of Miss Little's life may be summed up in the fewest words. Born at New Orleans, and passing her early years in the dim old "French town" of that city, she showed musical talent at a very early age, and received her first education from a singing-master of the name of Van Huffien. Proceeding thence to New York, she had the advantage of studying with the late Dr. Dammrosch, who in his turn passed her on to Herr Stockhausen, at Frankfort-on-the-Maine, one of the most accomplished vocalists of our time, under whom she finished her studies. After that she came to London, where her career has been one of slow, but certain progress towards a leading position amongst modern concert singers.

### ENGLISH MUSIC DURING THE QUEEN'S REIGN.

(A CHAPTER FROM MR. FRANCIS HUEFFER'S FORTHCOMING VOLUME, "HALF A CENTURY OF MUSIC IN ENGLAND."—From the *Fortnightly Review*.)  
(Concluded from page 510.)

To reduce the loud cackle of ganders and geese to a *pianissimo*, to stop the system of blackmailing by enlightening those who are too willing to submit to that tax, will be the task of the large number of music schools and conservatoires which have sprung up during the last few years, hatching our future Beethovens and Marios, and in a general way teaching the young idea how to shoot. The educational impetus given to music in this country was largely due to the late Mr. John Hullah, who, in his private, and later on in his official capacity as Government inspector of schools, did excellent service in diffusing elementary knowledge amongst all classes. In 1840 he went to Paris to study the system inaugurated by Guillaume Louis Bocquillon Wilhem, the founder of popular musical education, and of the important Orphéon movement in France. The principles of Wilhem's method are contained in his "Guide de la Méthode Élémentaire et Analytique de Musique et de Chant," and the same principles Mr. Hullah forthwith proceeded to adapt to English uses. In 1841 he started at Exeter Hall classes for the instruction of schoolmasters, and from that modest beginning the vast development of musical training in elementary English schools may be said to have taken its rise. "Not only schoolmasters," a writer in "Grove's Dictionary" observes, "but the general public flocked to obtain instruction, and country professors came to London to learn the system and obtain certificates of being qualified to teach it." The system was acrimoniously attacked, but it outlived all opposition. From his elementary classes Mr. Hullah formed two schools, an upper and a lower, and commenced giving concerts at Exeter Hall, the members of his upper school forming the chorus, and the orchestra being completed by professional in-

strumentalists. Within twenty years, from 1840 to 1860, twenty-five thousand persons are said to have passed through these classes. From this centre Mr. Hullah extended his educational activity all over the country. He became professor of music at some of the most important schools in London, including King's College, Queen's College, and after the decease of William Horsley, in 1858, Charterhouse; and in 1874 was appointed inspector of training schools for the United Kingdom. Mr. Hullah was a firm believer in his own method, and strongly opposed to the so-called Tonic Sol-fa system, which of late years has found a vast number of adherents among popular teachers, and the practical results of which cannot be denied, whatever may be thought of its scientific merits. Mr. John Curwen was the founder in 1853 of the Tonic Sol-fa Association, which has since spread its branches all over England, being especially favoured by the Nonconformists.

Amongst our great music schools only the Royal Academy existed prior to the accession of her present Majesty, having been founded as long ago as 1823. On March 24 of that year the first lesson was given by Mr. Cipriani Potter to Kellow Pye, in the same house in Tenterden Street where the institution still flourishes. As far as outward prosperity and number of pupils are concerned, the Academy has never been in a better condition than at present. It cannot, however, be said that under its actual *régime* it is conducted in accordance with the spirit of the age. That spirit, on the other hand, is, in different ways, represented by two younger institutions: the Royal College of Music, over which Sir George Grove presides, and the Guildhall School of Music, ably directed by Mr. Weist Hill. The former was opened by the Prince of Wales, who had taken an active interest in the foundation of the school, on May 7, 1883. Largely by his exertions a sum of money amounting to over £110,000 had been raised, and the college started with fifty scholarships for tuition, fifteen of which included maintenance, the remainder of the students paying their own fees. The admirable and serious spirit in which the art is taught here has been evinced more than once by the public performances of the pupils. *Ars vera res severa* is evidently the principle of both teachers and taught. The Guildhall School of Music, opened in 1880, which owes its existence entirely to municipal liberality, has long since become self-supporting. In the fine building erected for it by the Corporation of London on the Victoria Embankment, and inaugurated in December, 1886, it supplies no less than two thousand five hundred pupils with artistic pabulum. The Guildhall School of Music has a special task assigned to it, the task of spreading the taste for the higher forms of music amongst all classes of society. It rests on a popular basis. Its charges are within the means of those even very moderately endowed with the goods of this world, and it accordingly appeals to the people in the broadest sense of the word. It would of course be by no means desirable that a tenth or even a hundredth part of the two thousand five hundred pupils should join the professional ranks, although there is no reason why amongst that vast number a few artists of real genius should not be discovered. To train them up to a certain point all the appliances are at hand. But this is a comparatively remote contingency. The more immediate task of the school is of an educational kind. It should form, in the first instance, good audiences rather than excellent performers. In England such a purification of taste is even more necessary than in other countries which can look back upon generations of intelligent amateurs. With us the general culture of the art as a national growth is of comparatively recent origin. In consequence our public labours under the diffidence of inexperience. It is slow to form an opinion of a new work. It prefers to wait and see what the newspapers are going to say the next morning. This is a serious drawback for the art, which, like every other modern

institution, must draw its strength from the support of an enlightened public opinion. If the Guildhall School will spread that enlightenment amongst ever-widening circles, the trouble and the money spent on it will not have been wasted.

It is curious to observe the comparatively inferior position which the teaching of dramatic music, properly so called, occupies at all of these schools, and the small number of vocalists at all equal to Mr. Sims Reeves, Madame Patey, Mr. Lloyd, and Mr. Santley, which in consequence they have supplied to the stage. There are indeed people who believe that our nation has no real taste for the opera, and that the oratorio takes its place as the real expression of our dramatic feeling in music. There are a good many facts which give plausibility to this supposition; the music of Wagner, for example, is highly appreciated in the concert-room, but the attempts that have been made to present his later music-dramas on the stage have been dismal failures in a pecuniary sense. The place of the deceased Sacred Harmonic Society has been taken by numerous choral bodies, amongst which the excellent choir conducted by Mr. Barnby is *facile princeps*. On the other hand, the largest city in the world is able to support an English opera during one month, or at most six weeks, of the year. Of the attempts at establishing English opera on a permanent basis which were made during the last fifty years, and amongst which the joint enterprise of Miss Louisa Pyne and Mr. W. Harrison was the most important, this is not the place to speak. For the last decade and more the cause of English opera has rested entirely upon the shoulders of Mr. Carl Rosa, a veritable Atlas, who has borne the heavy burden to the satisfaction of innumerable audiences in London and the provinces, and one is pleased to add, to his own; for his enterprise, recently turned into a limited company, is flourishing and will probably flourish even more with the larger means at its disposal. Mr. Rosa at the beginning had not only to get his singers where he could find them in America and England, but he had also to create a *répertoire* for them. That *répertoire* is, of course, not limited to works of English growth, but it includes a considerable portion of them. Mr. Cowen's *Pauline*, Mr. Goring Thomas's *Esmeralda* and *Nadeshda*, Mr. C. V. Stanford's *The Canterbury Pilgrims*, Mr. Mackenzie's *Colomba* and *The Troubadour*, and quite recently Mr. Corder's *Nordis*, a somewhat unfortunate attempt at reviving the old-fashioned form of English opera, identified with the poet Bunn and Balfe, have been commissioned and produced with various degrees of success by Mr. Carl Rosa. Of the respective merits of these works it would be unadvised to speak in an article which is a summary of facts and not a criticism; for the same reason the survey of contemporary English art must be limited to an enumeration of some of the most prominent names. From the earlier part of the period here under discussion, the memory of Sterndale Bennett almost alone survives, and his works are occasionally heard in our concert-rooms. The veteran composers, Mr. Charles Salaman, Mr. John Barnett, and Sir George Macfarren are still amongst us; Mr. Henry Leslie, Mr. Barnby, and Mr. Cusins are well reputed both as composers and conductors. Amongst the younger men Mr. John Francis Barnett, Mr. Wingham, Mr. Stanford, Mr. Hubert Parry, Mr. G. H. Lloyd, Mr. Cowen, more successful as a writer of symphonies than as a dramatic composer, Mr. Goring Thomas, Mr. Mackenzie, Mr. Corder, and Sir Arthur Sullivan, as far as outward success is concerned by a long way the first of English composers, may be referred to. Church music, in which England has excelled for many centuries past, has not of course been silent during the present reign; and the modern school of English organists, founded by Samuel Wesley, and including such men as Mr. Hopkins, Mr. Best, Dr. Stainer, Dr. Bridge, Mr.



Kendrick Pyne, and many others, need not shun comparison with the foreigner.

The question how much of the work done and being done by these and other men will become historical, or whether many or any of their compositions will be remembered fifty years hence, it would be premature to decide. Certain it is that our English school has given signs of various and valuable gifts, and the long-mooted discussion as to whether England is or is not a musical country can no longer be said to be *sub judice*. Mr. Cowen's symphonies—particularly "The Scandinavian" and "The Welsh," which have made their way to most European and American concert-rooms—I am prepared to class amongst the best specimens of symphonic-writing that could be produced by any living master at home or abroad. Mr. Mackenzie's maiden effort in opera, *Colomba*, showed dramatic qualities of a very high order indeed, as did also the first and the fourth acts of *The Troubadour*, and the so-called Dream Scene of the oratorio, *The Rose of Sharon*. If the promise here held out has not altogether been fulfilled in other works by Mr. Mackenzie, the fault lies, perhaps, less with the composer than with the circumstances in which London musicians are compelled to work, surrounded as they are by the turmoil of the largest city in the world, and impelled by competition to produce against time and in excess of the degree of spontaneous inspiration allotted to man. Sir Arthur Sullivan's position in the history of our music is altogether exceptional, if not unique. Royalty has delighted to honour him, and the popular verdict has endorsed the opinion of "Society," yet his time is chiefly occupied in the production of operettas which, excellent though they are of their kind, are not the class of work upon which great reputations are generally founded. That this singularly gifted composer is capable of treading the higher walks of the art is sufficiently proved by such a work as *The Golden Legend*, the opening movement of which, with its novel and poetic effect of cathedral bells made vocal and articulate, in my opinion, reveals imaginative qualities of no common order, although the Berlin critics—who, by-the-way, went into raptures over *The Mikado*—failed to see it. Let us hope that Sir A. Sullivan will rise to still higher things in the future. The graceful, although not dramatically very powerful, muse of Mr. Goring Thomas, the author of *Esmeralda* and *Nadeshda*, claims a passing tribute. This composer, nurtured in the traditions of the Opéra Comique, possesses some of the most charming qualities of the French school, and there is no reason why Englishmen should appreciate him less on that account, for art is distinctly an international thing; it is a matter of give and take amongst the peoples of the earth, and any nation that would proudly seclude itself from this continual interchange would, in the words of Othello, cut off

"The fountain from which my current runs,  
Or else dries up."

In the same sense that Mr. Goring Thomas is influenced by France, Mr. C. Villiers Stanford embodies in his music some of the best features of the modern German school; but that foreign example has not extinguished in him the true old English feeling is proved by his choral ballad, *The Revenge*, resonant with the roaring of storms and the thunder of guns, and in short a masterpiece of its kind.

If amongst the array of talent a genius in the proper sense of that much abused-term has not yet made his appearance; if in secular music at least we have not a distinctly national type of art, we may take heart of grace from the thought that the race of great composers is, with one or two exceptions, extinct in other countries as well as our own. It seems as if nature, after her effort in creating such men as Schumann, Mendelssohn, Liszt, Wagner, Berlioz, and Verdi, had for a time relapsed into a passive stage. The visits, or, as Budd-

hists would say, the avatars, of genius are like those of angels, few and far between. It is pleasant to think that the next embodiment of this heaven-born spirit is as likely to take place in this as in any other country. Here at least everything is fresh and hopeful, and the English prophet need no longer fear the contempt of his countrymen. What has hitherto militated against the production of great and in the proper sense national music in this country, is not so much the want of ability as the want of conviction. The commercial spirit to which England owes her prosperity is unfortunately too apparent in English art. Here lies the real danger. In all other respects the conditions are more favourable now than at any other period during the long musical epoch, a brief but necessarily very imperfect summary of which has been the object of this sketch.

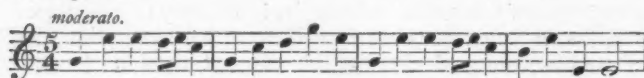
### GLINKA'S "LIFE FOR THE CZAR."

(Concluded from page 512.)

The second act is the weakest. As previously stated, it consists of a set of dances: a polonaise, krakoviak, and mazurka. Dances introduced into operas can be classed either as ballet, or as a set of characteristic dances. On principle there is nothing so tiresome as ballet music; it is generally very inferior to the rest of the opera, nor does it advance the drama in any way to see dancers pirouetting up and down the stage. But a scene can often be enlivened by national dances which are particularly attractive to the composer. The music of the second act of *La Vie pour le Tsar* comes under the heading of a characteristic ballet; it is very successful, the codas are beautiful; all this music is brilliant and evidently written by a thorough musician; nevertheless, it is so inferior to the rest of the opera that no further allusion is necessary.

The third act is preceded by a most beautiful interlude, full of melancholy, and shadowing forth dire events. Vania's song is pleasing, and makes a good impression. The duet which follows (between Vania and Soussanine) is martial and patriotic in character; but although preferred by the majority of the public, it is not one of the best numbers. Without alluding to the commonplace themes of which it is composed, it is also written in a faulty manner (the contralto, singing in thirds with the bass, and being thus overpowered); the instrumentation is rough, and devoid of charm (brass instruments); but, however weak, it is infinitely superior to the martial duets in *Belisario* and other Italian operas. A chorus of villagers going to their work is the next number: this is a most beautiful chorus throughout. It is one of the best in the opera for beauty of melody and perfection of development. Antonide and Sabinine come in together; then follows a very fine quartet, commencing with a prayer in the style of Eastern church music. The allegro is a skilful piece of work, the parts crossing and following each other rapidly and easily. This brilliant quartet is clever and at the same time musicianly. In the middle of the following scene, when Soussanine interchanges tender and kindly words with the bride and bridegroom, there are suddenly heard the two first bars of the polonaise from the second act—the Poles are approaching. . . . These two bars in 3-4 time rudely interrupting Soussanine's flowing suave melody in 2-4, produce one of those striking effects the secret of which is only known to great composers. With the exception of a certain lengthiness and of the Polish dance rhythm, this great scene between the Poles and Soussanine is dramatic in the highest degree; the audience are thrilled with excitement. It is a true masterpiece. All the expression given to Soussanine's words is perfect, at one moment he is serious and grave, then tries to dissemble; again filled with heroism he is willing to lay down his life. While the Poles are consulting together, and the audience is absorbed, Soussanine enjoins Vania to hasten with all speed and warn the Czar of his danger. He takes a tender farewell of his daughter, thinking nothing of the cruel fate that awaits him. Scenes as dramatic and as pathetic as this one might easily be counted in the lyrical field. Antonide's romance which now follows seems tame and colourless in comparison. Then comes a chorus of young girls; they enquire into the cause of Antonide's grief. This chorus is charming; it is written in 5-4 time, and the originality of

the rhythm is most natural ; it lends a particular grace and charm to the whole piece :—



The *finale*, full of life and spirit, contains much that is very good, but it is undoubtedly less noticeable on account of the scene just described which is certainly the crowning point of this remarkable act.

The fourth act of *La Vie pour le Tsar* is also preceded by a fine *entr'acte* which anticipates Soussanine's tragic end. Vania's great aria is composed of two parts : the andante of a religious character is very creditable, but the stormy recitative that precedes it as well as the following allegro, are musically very superior. The scene in the forest now takes place, a worthy companion to the grand scene in the foregoing act. The Poles are discovered wandering about, trying to find their way, Soussanine having misled them, they are exhausted and benumbed with cold. The music heralding them is a mazurka, which perhaps owes much to Chopin, but which all the same betrays the composer's individuality. The Poles now lie down to rest, Soussanine retiring a few paces from them. His monologue is in the form of an air, and a long series of melodic recitatives. His thoughts wander first to Vania, and again to Antonide and Sabinine (the orchestra helping to recall these various characters) ; then Soussanine's mind is suddenly filled with a horror of the death that awaits him—this terrible agony abating only at the thought of God and his duty. The Poles again surround him, pressing him with questions, until he finally tells them that the wild spot he has brought them to is impassable, and that they can never escape. Exasperated, they rush on him, and after a brief struggle he succumbs to their fury. The music of this entire scene is appropriate in every sense, and the impression it leaves deep and lasting.

The prelude which precedes the epilogue (Soussanine's apotheosis) is not inferior to the other *entr'actes*. Glinka has a liking for symphonic music, and in his operas he never lost the opportunity of inserting descriptive scenes. The first piece in the epilogue is a trio, Vania taking the principal part. It is one of the most popular portions of the opera, but it is rather too sentimental, and the nationality is too marked to be pleasing. The second scene represents the entry of the Czar ; two powerful orchestras are combined with peals of bells. The effect is brilliant and striking, and the work of a great genius. It would be difficult to describe this wonderful *finale*, particularly towards the close, when the orchestra is silent for a few bars, and the joyous chime of the bells only is heard. The chords and their harmonies following this are surprisingly beautiful. There is certainly a resemblance between this epilogue from *La Vie pour le Tsar* and the *Finale* of Beethoven's C minor Symphony. Nothing finer could be imagined to bring the opera to a close. The Czar's solemn entry is just as impressive as Soussanine's death ; and the people on leaving the theatre are comforted in thinking that Soussanine's heroic sacrifice is not unavailing and that the country is freed from trouble.

Glinka has created a Russian school of opera by this work which is so full of inspiration and power. *La Vie pour le Tsar* appeared like Minerva—ready armed—and from that moment the author ranked among the greatest composers. No musician's career could have begun more brilliantly. Had *Robert le Diable* been Meyerbeer's *début*, it could not have made more sensation. From the beginning, *La Vie pour le Tsar* was a success ; up to the present, this opera has been performed over 500 times. Russian music has penetrated but little into other countries, either from prejudice or ignorance on the subject. It is true that both *La Vie pour le Tsar* and *Rousslan* were put on the stage at Prague, but more from political motives than from artistic ones ; and, thanks to the efforts of Madame Gortschakoff, *La Vie pour le Tsar* was also performed at Milan a few years ago, where it was very successful ; but, after a series of performances, it was never taken up again. Evidently no other nation can take such an interest in this opera as the Russians ; the national feeling and local interest throughout the work is not appreciated by strangers, who may probably experience a feeling of monotony. But any real musician, no matter of what nationality, would be much interested in studying the score, and could not fail to admire a work of such depth and originality.

## Reviews.

Violoncellists should have their attention drawn to a Sonata in G major, for pianoforte and violoncello, Op. 25, by Jean Louis Nicodé (Augener & Co.), which ranks far above the ordinary compositions of the present day, the themes employed being almost throughout marked by exceptional originality and melodiousness in the best sense, in combination with harmonies of peculiar novelty and richness, and a general treatment as varied and interesting as are the subjects themselves. Which of the three movements is best it would be difficult to tell, each being pervaded with that fulness of life and vigour which is an unmistakable outcome of spontaneous invention as distinguished from brain-racking labour and artificiality. The second movement, "*à la Savoyarde*," will, however, by its strangely fascinating mood, probably strike the listener as the most effective at a first hearing, and might, on account of its distinctive character, figure very well as a concert solo piece detached from the rest. The sonata, though rather difficult, is well adapted to the nature of both instruments concerned, and it seems strange indeed that none of our leading artists should thus far have thought of bringing this important addition to our literature of chamber music to a public hearing. A pretty Gavotte for the same instruments, styled "*Air de Ballet*," Op. 8, by Gustav Ernest (Simrock), which, at the composer's concert a few weeks ago, made a very agreeable impression by its graceful melody of a refined character, deserves favourable mention. The same piece is also published as arranged for violin and pianoforte by the violin *virtuoso*, Tivadar Nachéz.

## Occasional Notes.

THE absurd prejudice that Wagner's music more than other music has a detrimental effect on the voice, has received a blow that should be mortal, if stupidity and obstinate prejudice could be killed, from a letter addressed by Madame Joachim, the great contralto, to the *Allgemeine Deutsche Musik-Zeitung*. Madame Joachim writes :—"It is really high time that the silly notion concerning the ruinous effect upon the voice of Wagner's operas should be abandoned. The reverse is the truth ; and I maintain that the singing of Wagner's operas tends to preserve the voice, because husbanding it. There is no composer who, like him, supports the singer by means of his orchestra, which aids the voice in every way, and even anticipates the dramatic expression. Gluck's orchestra, for instance, abandons the vocal artist altogether in the most tragic moments, so that parts like Orpheus can only be done full justice to by a singer endowed with extraordinary physical powers, and by the unreserved display thereof."

It is of course quite true that the principal parts in Wagner's as in all other modern operas make large demands on the voice ; but to say that it is more destructive of that organ to sing Tristan than to sing Raoul or Manrico, because the former is written in a more declamatory style than either of the others, is, as Madame Joachim says, "a silly notion."

Musicians are having a hard time of it during the Jubilee season. Mr. Stanford found it difficult enough to extract the honey of inspiration from the flowery language of Tennyson's Ode, but what are the worst things that Tennyson has written or could by any chance write compared to such infinite bathos as :—

"For Britain and our Queen one voice we raise,  
Laud them, rejoice, peal forth, worthy are they of praise !"

and the like, to be found in Mr. Lewis Morris's Imperial Institute Inauguration Ode, and set to music by Sir Arthur Sullivan ? Well might Her Majesty at the end of the performance "smilingly bow her acknowledgments" to the composer. That Royal smile was painfully earned.



## The Organ World.

### ORGAN RECITAL PLAYING.

#### II.

As far as answers present purposes our consideration of this practical subject may be said to begin with the works and traditions of the father of modern organists, J. S. Bach. It is a very common regret that this great master, who was essentially a solo player of the highest type, left so little trace of his own method of performance and registration. There were tangible reasons, no doubt, for what to us moderns seems a species of neglect. In his day the singer and player were freer agents than they now are, and the performer's privileges, especially on the organ, were thought to be of a distinct and responsible character. Then organs differed more in the selection of their stops and mechanisms than they even do now, for despite organ-builders' vagaries, recital-playing and such good work as was accomplished at the College conference of half-a-dozen years ago, are rapidly forming standard methods of organ construction. Again, Bach's organ thoughts were capable of various tone-colour renderings, all equally effective in results; and it must be allowed that the best organ music of all periods has so far been found capable of many methods of treatment. This, of course, may be said of all music, but it certainly may be asserted with particular force with regard to classical organ music. In order to gather instruction anent recital playing from the work and artistic example of Bach, we must not only recognise his personal influence as a player, shown in such stories as that of his visit to Hamburg, where his concert-playing was so greatly admired by the organist Reinken, then nearly one hundred years old, and one of Bach's most eminent precursors; but we must assess the traditions and statements made regarding his methods of performance, and above all look carefully into the character and texture of his organ works. It is needless to speak of Bach's reputation as a soloist or recitalist; but it is a matter of importance to note the opinions of his compeers and the traditions of his manner as a player. Viewed generally, we find Bach's powers as an executant spoken of very highly, and curiously enough such playing qualities are ascribed to him as might be assigned to the best of our modern organ recitalists. He was said to be a brilliant performer; and we gather something regarding the sources of this brilliancy from such comments as these gathered from the floating traditions of his fame. Bach had a wonderfully "swift" touch, said one; again, Bach phrased very strongly, plunging, as it were, into a sentence and holding the notes well in his grip until the passage was complete, when he would round it off so skilfully that the listeners would travel back by a power of reflection enforced by a punctuating silence, and grasp in a flash of thought each masterly-enunciated idea. These words give a vivid picture of a man well able to express fine thoughts, control a large instrument, and produce in a large building a powerful sensation of musical punctuation, light, and shade. The saying, "Either you master the organ, or the organ masters you," here comes to mind. One can well imagine the strong, nervous touch of the Eisenach giant. His touch was "swift"; that is, his fingers were not only agile, but instantaneous in action, giving a pure, promptly-speaking, brilliant sound. In short he mastered the organ; causing even the then clumsy key actions to leap to their work, and instantly creating in every pipe he made to speak, a clean, decisive tone. Then he phrased strongly; that is, he announced in unmistakable grasp, every sentence as it was formed; "making," as some one observes, "silence the canvas upon which he depicted his tone figures." The idea of a fine organ throwing its massive har-

monies into the space of a great building, each sentence rounded off in "poetic, stately, solemn silence," under the brain, hands, and feet of a Bach, would seem to suggest the very perfection of recital playing. The consideration of Bach's tone-colour effects opens up a large field for speculation, with unfortunately but little evidence to build upon. Still, in view of the present subject, the matter is one calling for examination and an attempt to draw some conclusions regarding the treatment of his chief works upon modern organs. E. H. TURPIN.

### REVIEWS.

**JUBILEE FUGUE.** G. R. Griffiths. (Stanley Lucas, Weber & Co., New Bond Street.)—An introduction and fugue for organ. The introduction, an Andante in E minor, and major, has some effective points, not the least being the change from the minor to the major mode on a *pianissimo* six-four chord. The fugue has a well-marked subject, but the composer has not sought to display many fugal devices in his treatment of it. After a somewhat florid termination, a few introductory bars lead to a "statement" of the National Anthem in E major, for full organ.

**TWELVE VOLUNTARIES.** Samuel Wesley. Edited by W. J. Westbrook, Mus. Doc. (Weekes & Co., 14, Hanover Street.)—The publishers of these interesting and valuable works have become, by their enterprise, and possibly, to some extent, by their connection, as official publishers, with the College of Organists, one of the leading organ-music firms; and this branch of their business seems to be growing, and now commands works by Wesley, Hopkins, Gladstone, E. H. Turpin, Westbrook, C. J. Frost, J. C. Bridge, and others. By the publication of these admirable specimens of the genius of the "elder Wesley," the publishers have placed all English organists under an obligation. Under the able editorship of that painstaking and conscientious writer and compiler, Dr. Westbrook, we have a very judicious presentation of the work of the English musical worthy to whom we are indebted, not only for some fine original work, but for a knowledge of much of J. S. Bach's keyboard music. Dr. Westbrook says in his preface:—"These voluntaries originally appeared in two books, each of which bore the title, 'Six Voluntaries for the Organ, composed by Samuel Wesley, Op. 6.' They were written for the organ then in common use (early in the present century), with a great organ keyboard extending to the low G, a swell of short compass (commonly extending only to 'Fiddle G,' or the F next below it), and a small choir organ. Sometimes there were pedals employed for holding long notes, or doubling slow passages written for the left hand." The modern editor tells us that, "In adapting them" (the voluntaries under notice) "for modern use, they have been altered as little as possible: some basses have been given to the pedals, some notes have been added to strengthen very thin harmony, passages divided between two keyboards have occasionally been set for one in view of altered conditions, and every effort has been made to give the true reading in those many places where the music is evidently misprinted." The reader will gather from these words that there is nothing to complain of in the spirit and manner in which the editor has discharged a delicate and difficult task, calling for the exercise of artistic judgment and an earnest respect for the original intentions of the composer. The title "Voluntary," as used by former English organ writers, was applicable chiefly to the supposed general use of organ music in church rather than to any conditions of structural arrangement. The "voluntary" was commonly a sort of "suite" for the organ; and possessed a variety of well-contrasted movements. After the suite fashion, the "voluntary" usually opened with a slow movement, this sometimes taking the form of a "diapason" movement, a dignified Andante generally with some pretensions to contrapuntal impulses, and commonly enriched by sedate dignified harmonies. This was generally followed by a quick movement, either of the display or fugal type. Then something of a softer kind, with often points for the use of some solo stop or other would follow. And this would lead into a closing loud piece again of the fugal, or display, or even sometimes of the minuet or gavotte order after the manner of

Handel's concertos, which for long served as examples to the composers of "voluntaries," as they were called. Samuel Wesley, as might be expected from the family idiosyncrasies and from his own earnest views of art, followed the graver pattern, and his "voluntaries" are at once organic and ecclesiastic. Frequently, too, they have a smaller number of movements than are often found in the similar works of Greene, Arne, Stanley, and W. Russell; but these are often more developed than movements by the masters here named. The first voluntary under notice, is a much favoured one; consisting of a sedate, finely written throughout Adagio in D minor for "diapasons," a spirited movement in the major mode, and a characteristic fugue ending with ten chords of stately harmony in semibreves. Voluntary No. 2 has a Pastoral Larghetto in C, an Allegro in triple measure, a Larghetto, and an effective Allegro with a running bass for the left hand. No. 3 is a fine work in C minor, with a stately introduction, and a fugal movement with a chromatic ascending subject in semibreves, almost worthy of J. S. Bach. No. 4 opens with an interesting Largo in G minor, followed by a strictly church-like setting of Byrd's "Non nobis Domine." A movement of the march type closes the work. Voluntary No. 5 opens with a Largo again in the Wesley style. A spirited Allegro follows. Then comes a tender slow movement, built upon a melody of the once-famous glee composer, Stephen Paxton, which one seems to recognise as a vocal piece not yet forgotten. A variation in semiquavers for the flute stop, and a fine contrapuntal treatment of the theme for the full organ completes the work. No. 6 has a Largo introduction in C, quite in Mozart's manner, a sedate Andante, and a bright Fugue, which is shaded off into quiet sentences for softer registers. The second set opens with Voluntary No. 7, which is introduced by a Largo of much organic character and dignity. Then comes an Andante in the relative minor, which rather oddly ends in G minor; to lead into a Fugue in E flat, displaying such development and contrapuntal skill as will surely delight every organ player. Voluntary No. 8, in D, has trumpet phrases intermingled with its effective first movement; and a good Fugue closes the piece. No. 9, in G minor, opens with a Larghetto with a curious and brilliant episodic passage. The usual and invariably excellent Fugue forms the last movement. No. 10, in F, begins with a showy Andante, this is followed by a Moderato, a characteristic *Alla breve* Lento and a Fugue. No. 11, in A, has an ornate slow movement, and a boldly-written and striking Fugue. The last, No. 12, opens with a Bach-like Adagio in F. Then comes a brief introduction and Fugue with some capital and striking sentences. Afterwards a rather Handelian slow movement in triple measure completes the Voluntary. These works show to advantage the genius, temperament, and practical knowledge of the elder Wesley as an organ composer. Dr. Westbrook has done his editorial duties with praiseworthy care and skill; and without unduly tampering with the original, has presented these highly interesting works in a manner well adapted for present use on modern instruments.

**THIRTEEN ORIGINAL ORGAN PIECES.** C. J. Frost, Mus. Doc. (Weekes & Co.)—These are useful, admirable movements, by one of our most industrious and painstaking composers of organ music. The movements are of various types, by no means difficult, and well written for the instrument. These pieces will be of use as voluntaries, and of value to the student as affording excellent drill in mastering organ manipulation.

**ARRANGEMENTS FROM HANDEL'S WORKS.** W. J. Westbrook. (Weekes & Co.)—Eleven pieces, including such well-known choruses as "Fixed in His everlasting seat" and "Let their celestial concerts all unite," well adapted for the instrument and admirably got up in every way.

**PRACTICAL NOTES ON HARMONY AND COUNTERPOINT.** D. J. Burns. (Wood & Co., Rathbone Place.)—A simple common-sense manual consisting of brief explanations and questions, likely to be useful to junior students and their teachers.

**EXERCISES IN FIGURED BASS.** D. J. Burns. (Wood & Co.)—A sequel to the work just noticed, consisting of figured basses and *canto fermo* themes for counterpoint, set in condensed score with vacant staves, and with numerous vacant double staves for the master and pupil to use for MS. examples. The arrangements will be found convenient for students taking preliminary figured-bass exercises and two-part counterpoint. Appended are exercises in the art of figuring basses. There is a good deal of practical common-sense displayed in the compilation of these little works, which should command attention.

**SHORT VOLUNTARIES FOR THE ORGAN.** E. Redhead, Mus. Bac. (C. Wood & Co.)—Some thirty-six short pieces of something slightly over average merit, though without approaching what may be termed power and eloquence. Some of these movements are, however, graceful and sufficiently characteristic to form useful voluntaries. It must be added they are printed on two staves, so that they may be performed on what the Americans call "reed" organs, as well as, or perhaps better than, on "pipe" organs.

#### THE ORGANISTS' BENEVOLENT SOCIETY.

THE following letter has been addressed by the hon. sec. of the College of Organists to the hon. sec. and treasurer of the Benevolent Society, Mr. M. E. Wesley:—

"The admirable scheme of the Organists' Benevolent Society invites assistance, not only by annual subscriptions and donations, but asks for pecuniary aid by means of Church offertories, organ recitals, concerts, &c. Permit me to point out that no class of public servants have a better claim on the benevolence of the clergy and public than our hard-working, mostly underpaid and patiently-laborious organists. They aid in all the duties of public worship, and serve in a spirit of self-denial which surely justifies the hope that our clergy and church authorities will permit annual offertories to be given for the benefit of so useful and often underpaid a body of musicians in times of ill-health, temporary trials or old age.

"With regard to organ recitals, organists can themselves do much to aid the good cause you and many other influential gentlemen I rejoice to know have so much at heart. I would venture to suggest the extension of the present evidently welcome practice of giving short recitals at the close of Evening Service, with a collection at the doors afterwards. Also special recitals might be given, either at stated periods or from time to time. This movement need not be confined to churches or chapels; our many concert-rooms now possessing effective organs might, by the benevolent action of committees and managers, contribute to the society's funds. Again, organ builders, having occasionally large instruments in their factories upon which display recitals are given, might kindly aid the Organists' Benevolent Society by permitting organists, who would thoughtfully volunteer the use of their talents and attainments, to give extra recitals upon favourable opportunities, at which fixed charges for admission or collections could be made, thus practically placing before the musical world and the general public the noble scheme in which you have taken so distinguished a part. The late Mr. Richard Limpus, with characteristic large-heartedness and energy, contemplated such sources of gain for the society from which the present benevolent corporation may be said to have sprung; and within the last few years organs have multiplied, and the love of organ music has become so widely extended, as to justify the belief that church offertories and organ recitals may now be looked forward to as likely to contribute largely to the funds of the society.

"An eminent musician pointed out that our organists formed the real national army of musical instructors. So these most generally useful of all classes of musical artists have claims upon lovers of music and the public, which are both genuine and numerous. Such claims arising from an acknowledgment of the organist's labours in the church and in the civilising work of national education in music, more than justify the appeal issued, and may be most appropriately answered in every place, sacred or secular, in which music is heard.

"Composers of church organ or any other dignified type of musical composition, and music publishers, could also render substantial aid to the charitable cause, not only through any of the means already detailed, but by devoting profits of sale or royalties by bequest to the funds of the 'Organists' Benevolent Society.'

"I earnestly hope that my brother organists, as well as the many thousands who appreciate their valuable labours and realise the difficulties to be encountered by gentlemen following a profession which, however useful, is as a rule but poorly remunerated, and which from its very nature forbids the exhibition of that personality which is a ready means of securing fame and wealth in other walks of artistic life, will indeed heed the present most needful appeal to their generosity; helping thus to support the only free, open-handed charity we have in the musical world, and one calculated to exercise a beneficent influence over a wide field of usefulness."



## SOME NOTES ON MENDELSSOHN'S ORGAN PLAYING.

## I.

THE following are among notes on the organ playing of the typical organ writer of modern times, extracted from Sebastian Hensel's interesting work, "The Mendelssohn Family." These may be followed by extracts from other works. Again, it seems well to state in advance that fine as many of Mendelssohn's performances were, so fine as to impress such men as Schumann, Bennett, &c., they are almost invariably so described by those under the glamour of his remarkable genius. Dispassionate listeners who would not bend their judgment to such artist worship as the author of "Charles Auchester" delighted in, say on the other hand, that Mendelssohn's organ playing was at times deficient in *technique*, especially as regards pedal playing; though of course his pedalling was fifty years ago phenomenal. Though he frequently played with noble dignity, his performances were at times feverish, and it has even been asserted by one writer amateurish. Nevertheless he was truly a great organist in grasp and method; and it might be asked, are there no men enjoying great organ playing reputations in our day, who leading busy lives which forbid proper opportunities for practice and preparation, are by no means safe at all times in their organ-playing technicalities? So it is impossible—considering the organs and their defective and incomplete mechanisms, and remembering the few able to play Bach fifty years ago—not to regard Mendelssohn as a truly great organist and as doing great service to the development of organ music and organ playing.

When quite a child, the composer of *St. Paul* and *Elijah* began to notice, and even delight in organs. Towards the close of 1821, when only twelve years old, Mendelssohn, in a letter to his parents, written at Weimar, notes that in one church: "The organ, though large, is weak; that of St. Mary's Church is smaller, but much more powerful. The Weimar organ," he goes on to say, presumably speaking of the first-named instrument, "has fifty stops, a compass of forty-four notes"—little more than the limits of the four-voiced choir, if he is correct in this statement—"and one thirty-two pipe." Mention is made of the piece he composed to play at his sister Fanny's wedding. This, said the late eminent English organist, Dr. E. T. Chipp, was, in a somewhat less-developed form, the Organ Sonata No. 3, in A. Partly in consequence of Mendelssohn's intimacy with Thomas Attwood, then organist of our metropolitan cathedral, we find the young German composer paying visits to the organ in St. Paul's Cathedral, then a three-manual instrument, by "Father Smith," with a modernised pedal-board, &c. Upon one occasion we read that "He played the organ one morning at St. Paul's, and as the bellows-blowers had gone, his friend Klingemann and two other gentlemen supplied their places. Felix played an Introduction and Fugue; then extemporised; then played one of Attwood's Coronation Anthems with him, for four hands; and, lastly, three pieces by Bach." The organ duet playing was more common forty or fifty years ago, when the keyboards had a greater downward compass to G or F than recently; though the late German organist, G. Merkel, has furnished a fine duet sonata, and a few other modern works have been written for four hands, chiefly arrangements. We are told, of Mendelssohn's performance upon this occasion that the music "sounded very well; the church was empty, only two ladies, frequenters of the Philharmonic, stole in and listened unseen." Some one writing years ago of Handel's visits to St. Paul's with Dr. Greene—whose friendship with the author of the "Messiah" is said not to have been of a very cordial character—observes: "Only fancy—being almost alone in St. Paul's with Handel at the organ!" Remembering Mendelssohn's visits to St. Paul's, those living a century later might say: "Only fancy being in St. Paul's with Mendelssohn at the organ!" Several semi-public recitals were given by Mendelssohn upon the St. Paul's organ; much of which was the very instrument Handel had manipulated, awakening cathedral echoes, just as did the modern master of oratorio, and in some senses his successor in the musical world of England. Possibly something may be said upon another occasion of the more public performances of the great musician, though these have been elaborately discussed from time to time. Here and there it is noted that he played the organ; and this entry is of sufficiently frequent occurrence to prove that he was fond of playing the organ. In one place the writer of the "Mendelssohn Family" quotes as

follows: "The manuscript of my six organ sonatas is on its way to the copyist, who will send it on to Breitkopf and Härtel. I will play them to you at Ober-Liederbach, that is to say, by three at a time, for all six are too fatiguing, as I found the other day when trying them." This extract from a letter of April, 1845, seems to show that the sonatas were not published in a collected form quite as early as is commonly supposed. They were printed by a firm in England, Coventry & Hollier, shortly after the year just named.

## RECITAL NEWS.

In the afternoon and in the evening of Friday, June 17, two recitals were given on the occasion of the reopening of the organ in Christ Church, Stone, Staffordshire, by Mr. James Turpin, Mus. Bac., Cantab, F.C.O., &c. Several new stops have been added to the instrument through the liberality of Mrs. Foden. Short services preceded each recital. The following were the programmes of the recitals:—Afternoon—Original Overture in C (Himmel), Adagio Patetico, "In Prison," Prayer—"Maid of Orleans" (W. S. Bennett), Toccata and Fugue in D minor (J. S. Bach), Larghetto (Second Symphony, Beethoven), Festive March (H. Smart), Chorale with variations (Sixth Sonata, Mendelssohn), Andante con espressione (James Turpin), Overture, "Jubilee" (Weber). Evening—Overture in D (Romberg), Andante (H. Smart), Marche à la Romaine (Hummel), Andante con moto, "Italian Symphony" (Mendelssohn), Prelude and Fugue in D major (J. S. Bach), Andante molto from Op. 112 (Schubert), Tema con variazioni, Op. 20 (Beethoven), Overture, "Harmonie Musik" (Mendelssohn).

BROCKLEY.—An Organ Recital was given on June 30, at St. Cyprian's, Brockley, S.E., by Mr. Frederick Lees, A.C.O., organist of St. Mark's Church, Lewisham, when the programme included the "Pastoral Sonata" of Rheinberger; Dr. Steggall's arrangement of Sterndale Bennett's "Barcarolle" from 4th Concerto; "Andante in C," Silas; and as concluding voluntary, "Zadok the Priest," &c.; and "God save the King," Handel. Mr. R. E. Miles, of St. Paul's Cathedral, Professor of Singing at the R.A.M., and Choir-Master of St. Mark's, sang "Why do the nations?" "It is enough," and Gounod's "There is a Green Hill." Dr. Stainer's (smaller) Jubilee Anthem was performed by the Choir, and accompanied, as were the hymns, &c., by Mr. Percival S. Jacques, organist of the church. The service was well attended.

LEAMINGTON.—At St. John's Church, an organ recital was given, on June 30, by Mr. Yates Mander, F.C.O., L.R.A.M., assisted by Mr. H. A. Heden (violin) and Mr. H. Mander (cello). The programme ran thus:—Organ solo, "The heavens are telling" (Haydn); trio, Largo con espressione (Beethoven); organ solo, Prelude and Fugue in G (Mendelssohn); cello solo, Nocturne (Bergmüller); organ solo, Prayer and Scherzo in F (Guilmant); violin solo, Sonata in E (Handel); organ solo, Allegretto and Allegro (Gade); trio, Berceuse (Gritton).

CHURCH OF ST. NICHOLAS COLE ABBEY.—An organ recital was given on June 28, by Mr. H. W. Weston, F.C.O., organist and choir-master, Balham Parish Church, the programme being as follows:—National Anthem, Finale in D, Sonata No. 2 (Guilmant); two movements for organ, Allegretto and Moderato (Niels Gade); overture, "Ruy Blas" (Mendelssohn); concert variations on Russian National Hymn (Freyer); organ concerto in D minor, Set ii., No. 1 (Handel); Coronation March, "Le Prophète" (Meyerbeer).

## ORGAN SPECIFICATIONS.

THE following are specifications of two organs built by Carl Barkhoff for Pittsburgh, America:—

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Principal ...	8 "	Quint ...	2 1/2 "
Double Flute ...	8 "	Principal ...	2 "
Gamba ...	8 "	Mixture ...	4 ranks.
Quint ...	5 1/2 "	Trumpet ...	8 feet.
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## COUPLERS

### COMPOSITION PEDALS.

1997

Owing to a very important engagement in connection with the Royal College of Music, Sir George Grove will not be able to distribute the College of Organists' Diplomas of Fellowship and Associateship gained at the midsummer examination. Sir George Grove has, in accordance with an official invitation, most kindly expressed the hope that he may preside at the next diploma distribution on January 13. The ceremony on Friday next will be graced by the presence of another distinguished vice-president of the College of Organists, Sir R. P. Stewart, who has most kindly arranged to distribute the diplomas to the successful candidates upon

Dr. J. F. Bridge was invited to the recent Royal Garden Party at Buckingham Palace, and there received the gracious compliments of the Queen upon the successful rendering of the Abbey Jubilee Service music.

E. H. TURPIN, *Hon. Secretary.*

95, Great Russell Street, Bloomsbury, London.

**Errata.**—Nineteenth line of page 513 "Preliminary words," read "with its strong body of *diplomes and diplomees, &c.*" Second line of "College of Organists Meetings," page 514, read, Mr. A. J. Hopkins; and fourth line of same notice, read, General Hopkinson.



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## Correspondence.

### THE BIRMINGHAM MUSICAL FESTIVAL. TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—In reference to the letter of the London correspondent of *Le Progrès Artistique*, quoted in *The Musical World* "Occasional Notes" of June 18: That Mdlle. Marie Rueff had been offered an engagement for the Birmingham Musical Festival; I am in a position to say that this statement proves to be *un canard de première force*, since the truth is, that no engagements of any artists, either vocal or instrumental, has been made. Admirers of Hector Berlioz will be pleased to hear that his grand *Messe des Morts*, a work requiring immense orchestral resources, will form one of the novelties of the festival. Dr. Hubert Parry will probably contribute an ode. Handel's oratorio *Saul* will also be given.—Yours faithfully,

O. P.

### GAS-COOKING AT THE ITALIAN OPERA. TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—I shall be glad to be allowed to supplement the grumble of "An opera-goer" in his sensible letter of last week, by one on my own account, put forth this time, not on behalf of our pockets but of our health. Opinion now-a-days is divided as to the propriety of conducting experiments upon living subjects whether for scientific or other purposes. If, however, the Covent Garden management desired to test the effect of heat upon individuals of various ages and temperaments by a process of slow gas-cooking, no better expedient could be devised than the arrangement now in existence at that theatre. Directly under each box, three blazing Argand burners, turned on to the full, are so ingeniously placed as to throw their intense heat straight up to the perspiring inmates above who, as the performance goes on, become gradually too overpowered to listen, much less to applaud. In addition to this, the immense glare of light sustained throughout the evening in the front of the house will be acknowledged to be the reverse of favourable to stage effects. I submit that were the ruling powers to curtail their gas bill, and apply some part of the saving thus effected to the total abolition, say, of the "book and fee nuisances," they would probably still have a handsome balance left on hand. If something of the kind is not done, and the present tropical weather continues, there is reason to fear that the fag end of the season may prove to be also the "fag end" of a certain number of lives, including perhaps that of, sir, your most obedient servant,

ANOTHER OPERA-GOER.

## Opera.

### ROYAL ITALIAN OPERA.

In spite of three Italian operas going on at the same time, there is very little to record that is likely to interest the readers of a musical paper. Such performances as that of *I Puritani* at Covent Garden are very well in themselves, and afford Madame Albani and Signor Gayarre a good opportunity for vocal effect; but what other purpose can they possibly serve? Mr. Harris has not yet so far produced *Les Huguenots* in their complete form, and the

revival of Italian opera in a general sense is still a matter of the future. In the meantime, he has at least added one charming singer to the list of modern prima donnas, and that singer, Miss Arnoldson, scored a decided success as Zerlina in *Don Giovanni*, acting with natural grace and singing in a pure and cultivated style the portion of the duet "Là ci darem" and the two songs which round the musical life of Zerlina. At Her Majesty's Theatre the appearance of Madame Patti in *La Traviata* created little short of a sensation, the house being filled to the last seat and the enthusiasm as high as the thermometer. Needless to say that the great prima donna sang better than ever, for her voice seems to gain new strength and beauty as years go on. Mdlle. Oselio, a Norwegian artist, formerly a contralto, but now a full-blown soprano, made a very favourable impression at the same theatre in Boito's *Mefistofele*, acting and singing in a truly artistic, as distinguished from an artificial, manner. The performance was conducted by Signor Ardit, who of all others is most capable of doing justice to Boito's masterpiece, having been the first to introduce that work to an English audience.

### ROYAL COLLEGE OF MUSIC.

Last week the pupils of the Royal College of Music were heard at the Savoy Theatre in Weber's *Der Freischütz*. A large and fashionable audience encouraged the efforts of the aspirants to dramatic honours. Amongst the most promising of these were Miss Annie Roberts, who, besides singing very acceptably, made a graceful and animated village coquette, Mr. Lionel Kilby as Max, Mr. Daniel Price (Caspar), who with some further training and experience may develop into a singer of some power and weight, and Miss Anna Russell, who as the heroine, Agnes, sang with taste and delicacy. Mrs. Kendal was responsible for the stage management, and Mrs. Arthur Stirling, Mr. Albert Visetti, and Mr. B. Soutten had assisted in the preparation of the opera. Mr. C. V. Stanford, the conductor, secured a very good ensemble of chorus and orchestra, the performance in this respect being highly creditable to the efficiency of the Royal College, although it must be owned that the soloists did not as a rule show much dramatic spirit, being indeed much better musicians than they were actors. Until, as is the case at the Paris Conservatoire, every pupil has to attend acting and dancing classes as well as singing classes, a different result can scarcely be expected.

## Concerts.

### MR. CHARLES HALLÉ'S CHAMBER-MUSIC CONCERTS.

At Mr. Charles Hallé's sixth chamber-music concert, on June 24, Brahms's trio for pianoforte, violin, and horn, Op. 40, which receives additional interest from the beautiful tones of the last-named too rarely heard instrument, was played in finished style by the concert-giver, Madame Norman-Neruda, and Mr. Paersch (not Mr. Wotton, as erroneously stated in the programme). Schumann's "Kinderscenen," Op. 15, which were selected by Mr. Hallé as his solo piece, although little gems in themselves, are somewhat too miniature for this purpose. The remaining instrumental piece was Schubert's well-known Monday Popular favourite, the octet for strings and wind, which by its unceasing flow of melody, such as it is given to few other composers to pour forth, never fails to produce a corresponding effect, especially when led to perfection, as on this occasion, by Madame Norman-Neruda, who was ably supported by MM. Ries, Straus, Franz Neruda, Lazarus, Paersch, Wotton, and Reynolds. Miss Liza Lehmann, who was the vocalist, was happy in her selection of Mozart's expressive ariette, "Dans un bois," Brahms's "Sandmännchen," which is as simple as it is beautiful, and a very taking "Mädchenlied" by Eric Meyer-Hillmund.

At his seventh concert Mr. Hallé introduced Spohr's Pianoforte Trio in F, Op. 123, which can hardly claim precedence for such distinction over much more interesting material at hand. That the finished execution by Mr. Hallé, Madame Norman-Neruda, and Herr Franz Neruda, added a certain charm to the work cannot, however, be denied. Mr. Hallé played Beethoven's Variations in C minor, Op. 36, as his solo, joining Herr Franz Neruda in Brahms's new Violoncello Sonata in F, Op. 99, and Madame Neruda in Schubert's

Fantasia in C, Op. 159. Miss Marguerite Hall, who owns the chief requisites for an excellent singer, both in point of voice, expression and vocalisation, made a distinct mark in some songs included in the programme of this concert.

#### RICHTER CONCERT.

A most interesting and successful season of the Richter Concerts, memorable, amongst other things, by the production of no less than three English symphonies, was brought to a close on Monday. The Ninth Symphony, as much a *sine quâ non* at these concerts as the *Messiah* is at village festivals in Christmastide, Bach's Magnificat, and the *Tannhäuser* overture, made up the programme, the solo vocalists being Miss Annie Marriott, Miss Lena Little, Mr. Bernard Lane, and Mr. Watkin Mills.

#### MISCELLANEOUS CONCERTS.

Signor Carlo Ducci's annual concert took place on Thursday, June 30, at Princes' Hall. A large audience attended and were rewarded with a programme of some interest. Proceedings opened with the septet for piano, wind, and strings, by Hummel. With such names as Signori Ducci, Radcliffe, Dubrucq, Mann, Contin, Hollman, and Bottesini, it is needless to say that a perfect rendering of the work was forthcoming, and those who arrived too late for it missed the best item on the programme. Signor Simonetti performed on the violin. He is an accomplished exponent of the French school, whilst the playing of MM. Hollman and Bottesini is too well known to need description. Mdlle. Marie Decca sang an air from *L'Étoile du Nord* with an accompaniment of two flutes, in which it must be confessed the flutes were far more prominent than the voice. Mesdames Jane de Vigne, Bertha Moore, and Damian, together with Messrs. Viterbo, Carpi, Valetta, Harley, and Monari Rocca, helped in the vocal department, and Mr. John Thomas performed two of his own compositions on the harp.—The same afternoon Miss Henrietta Lascelles was at Collard's Rooms, where a programme of twenty-six numbers, eighteen of them vocal, made a few hours pass pleasantly. Miss Lascelles sings prettily, and may be unreservedly praised for her selection of songs. A large number of ladies and gentlemen more or less well known in the musical world assisted her.—Further up the street, Miss Kate Cheyne and Miss Madeline Hardy announced a *matinée musicale* at Mrs. de Lacy's, 31, Grosvenor Street. Miss Cheyne is a pianist of merit, and her rendering of Chopin's Ballade in A flat, and a study of Henselt's were in agreeable contrast, especially in the first-mentioned work, to the manner in which better known pianists sometimes interpret them. Herr Polonaski contributed a mazurka for the violin, from his own pen, besides being heard in Gade's trio for violin, 'cello, and piano; and the instrumental portion of the programme was further augmented by a harp solo, beautifully played by Mr. G. T. Miles and by Madame Ruthardt, who was described as "Zitherist to H.R.H. Princess Frederica of Hanover!" Whether the post is an important one or not, the lady thoroughly proved her skill on the plaintive but feeble instrument—but the extravagance of these royal personages! A Zitherist! And at Hampton Court too! Mr. Labouchere should see to this. The vocalists were Messrs. Bernard Lane and Franklin Clive, and Mesdames Madeline Hardy, Esmée Woodford, and Herbert Reeve, the latter of whom sang Cowen's "Tears" with refreshingly distinct enunciation, so that her audience were not disappointed, as they often are in this song, at not catching what tears are most precious, but were clearly told that those which "come from the very heart" are "the best and truest," a somewhat trite conclusion to arrive at after all.—The same evening Miss Florence Crafter's concert took place at Steinway Hall. Mr. de Lara's choir of ladies contributed several choruses, notably a gavotte by Czibulka. Miss Crafter has an agreeable mezzo-soprano voice, which she produces well, and is evidently gifted with good taste in music, which is after all of as much importance as a good voice. She was particularly successful in Kjerulf's "My heart and lute" and "Spring song," for the latter of which she received a recall. Miss Damian, Mr. Houghton, and Mr. de Lara contributed songs, Signor Papini played brilliantly on the violin, and Mr. Kiver

played a nocturne and waltz by Chopin. Mr. F. de Lara recited. The audience was most enthusiastic, and encores were frequent.

On Friday afternoon Madame Marie Rueff gave a concert at the Langham Hotel. She was assisted by Mdlle. Amina Goodwin as pianist, and MM. Meyer and Hollman as violin and violoncello respectively. Madame Rueff sang well and feelingly, her best efforts being displayed in Massenet's "Herodiade" and a charming song by Schubert. An agreeable episode was the appearance of Mdlle. Thénard, from the Comédie Française, whose arrival has been heralded some weeks back, and who, in conjunction with M. de Mey, performed very cleverly a *petite comédie* by Paul Bilhaud, entitled "Les Espérances."—At Princes' Hall, meanwhile, Madame Herman's pianoforte recital was taking place. Fourteen of the greatest and best-known composers were laid under contribution, and the eclecticism of the programme may be gathered when it is stated that the selections included the names of Mendelssohn and Tchaikowski, J. S. Bach and Liszt, besides Handel, Schumann, Chopin, &c. Madame Herman seemed equally at her ease with them all, and her recital was a real treat to lovers of pianoforte music pure and simple.

On Saturday evening Signor Gustave Garcia gave a "grand evening concert and dramatic entertainment" at St. George's Hall. Signor Garcia contributed several numbers himself in his well-known style, and was further assisted by Mr. W. H. Burgon, who sang with immense vigour a song of Odoardo Barri's "On the Tramp," which is a decided advance on the composer's previous efforts. Signor Guerini was violinist, and the ladies of the party were made up entirely of pupils from the various academies where Signor Garcia teaches, the palm being carried off by Miss Annie Roberts, from the Royal College of Music. She sings well and should have a bright future in store for her. Another lady, Miss Swinfen, sang the Shadow Song from *Dinorah*, and whilst hardly rendering it in grand opera style, yet reflected the greatest credit on her master. There is no doubt that Signor Garcia aims high in his teaching. He wastes no time in namby-pamby ballads, but goes straight to the fountain-head and endeavours to teach not merely voice-production, but vocalisation as well.—The pupils of Mr. Tobias Matthay played and sang some well-selected music at the Belmont Lecture Hall, Clapham, on the same afternoon.

At a concert given by kind permission at 43, Grosvenor Square, Mdlle. Marie Decca created, as she has done at numerous other concerts, a favourable impression by her flexible soprano and cultivated style of singing. Miss Amina Goodwin gave some pianoforte soli in her own finished manner, and Herr Waldemar Meyer played Wieniawski's favourite "Legende" with exquisite taste and feeling. Mr. Aspinall and M. Viterbo helped by their expressive rendering of some pleasing vocal pieces to complete an enjoyable programme.

#### MUSIC IN ITALY.

##### MILAN.

You have, I presume, already had an account of the principal features of the Rossini festivities in Florence. These have been most noble and grand, and the sweet city of flowers has done its best. They have lasted fifteen or eighteen days altogether, up to the latter end of May, comprising the unveiling of the new façade of the cathedral, and the commemoration of Rossini and Donatello. Everything was beautiful and perfect, and the music both splendid and touching. You should have heard Rossini's *Stabat Mater* sung in the Salone de' Cinquecento! The chorus, above 900 in number, consisted of the choicest voices Florence could produce, and all sang marvellously well. The soloists were the Signore Durand and Marchisio, soprano and contralto, with the Signori Sani and Nanetti, tenor and bass; names which indeed suggest nothing but success, but on this occasion they surpassed themselves. In the Rossini concert the famous Tamberlik, now 74 years of age, took a most important part, the purity, freshness, and intense pathos of the voice of this king of tenors, in the terzetto of *Guglielmo Tell*, moving the whole audience to tears. The grand old baritone Aldighieri, and Camillo Sivori, the famous violinist, also met with the warmest reception. Of course,



for a week or so, Florence heard nothing but Rossini's music sung or played in private and public to the great delight of the Florentine populace.

*Otello*, at Venice, marked a still more important success, which has been won, so to say, step by step, by means of that magic power of the music which tells so much upon audiences. The Venetians, proud of their Laguna, their history and their own artistic taste, but not too lavish in spending their money, were at first alarmed at the high rate of the places in La Fenice; but, as the six performances were progressing, these very Venetians became increasingly enthusiastic, until amid tremendous uproar at the termination of the sixth representation, two more were demanded, and granted, to the intense gratification of the people. But, alas for human expectations, Tamagno (*Otello*) was seized with a serious attack of the throat which resisted all remedies, and so to the public disappointment and despair, the promise was not redeemed.

Boito's *Mefistofele* came out most brilliantly at the Dal Verme, in Milan; the long-expected *reprise* after so many years, was a genuine popular success; and this in our rather exacting musical circle has an encouraging meaning. This beautiful work is well known and appreciated in England—so I shall only say that here the singers and chorus were all excellent; Maini, as Mefisto; Puerari, as Faust; Singer, as Marguerita and Elena, made up a most attractive trio, and with a very good orchestra, the performances of *Mefistofele* succeeded each other briskly. The same cannot be said of the new opera, *Eduardo Stuart*, by Maestro Pontoglio, and performed at the Teatro Alessandro Manzoni.

Let me bring to your notice our Quartet Society, which, at an enormous expense, brought here, for a couple of *matinées*, the young and famous Martucci, director of the Liceo Musicale of Bologna. Giuseppe Martucci, not yet thirty years of age, is a thorough musician, worthy to be placed in the front rank of pianist-composers. Martucci has visited Milan six times; first in 1879, when a little more than fifteen, and when he at once revealed himself no mere mechanical prodigy, but a talented musician, performer and interpreter. In 1883, after a second invitation from the Quartet Society, Martucci, already a favourite, created a furore, and his name became renowned throughout the country. Naples, his birthplace, Turin, Milan, Bologna, all endeavoured to retain him as their own. We have seen this gifted young man, not only as a composer and performer on the piano, but as an orchestral conductor also. His excellence in the latter respect is owing to his great simplicity and modesty, and the virtue of his conscientious rendering of classical music. You ought to see and hear Martucci, just now in his prime. It is impossible to give an idea of his masterly style, the perfection of his playing, and the marvellous memory with which he is gifted. The Milanese assembled—crowded rather—in the hall of the Conservatoire, paying homage to the distinguished personality of Giuseppe Martucci.

## The Theatres.

COMEDY	"The Step-Sister" ... ..	8
	"The Red Lamp" ... ..	8.30
COURT ... ..	"The Nettle" ... ..	8
	"Dandy Dick" ... ..	8.30
CRITERION ... ..	"Who killed Cock Robin?" ... ..	8
	"David Garrick" ... ..	9
GAIETY ... ..	"Number One round the Corner" ... ..	8
	"Civil War" ... ..	8.30
GLOBE ... ..	"The Doctor" ... ..	8.30
OLYMPIC ... ..	A Farce ... ..	7.45
	"The Golden Band" ... ..	8.30
OPERA COMIQUE ... ..	A Comedietta ... ..	8
	"As in a Looking Glass" ... ..	8.30
PRINCE OF WALES'S ... ..	"Jubilation" ... ..	7.45
	"Dorothy" ... ..	8.30
SAVOY ... ..	"The Carp" ... ..	7.40
	"Ruddigore" ... ..	8.25
ST. JAMES'S ... ..	"Lady Clancarty" ... ..	8
STRAND ... ..	"Which" ... ..	8
	"The Clandestine Marriage" ... ..	8.45
VAUDEVILLE ... ..	"Two to One" ... ..	8
	"Held by the Enemy" ... ..	8.30

A large audience assembled on Tuesday afternoon at the Vaudeville Theatre, to witness the production of "*Adelaide*," a dramatic fragment, adapted without acknowledgment from the German, in which Mr. William Poel sustained the character of Ludwig, a composer; the only other characters being Adelaide (Miss M. Rorke), formerly betrothed to Ludwig, and Frau Kurt (Miss F. Haydon), his landlady. The story is supposed to be an episode in the life of Beethoven, but does not show him in any very good light. Miss Mary Rorke, as the Countess Adelaide, played sympathetically, which is more than can be said of Mr. Poel. Miss Florence Haydon enacted the sordid old lodging-house keeper with great spirit, and a thorough realisation of the character. The fragment was followed by a domestic sketch of Sir Charles Young's, called "*Drifted Apart*," in which Mr. Eric Lewis and Miss Cowen showed what skilful actors can do with slight materials; and the fragmentary programme concluded with "*Mrs. Weakly's Difficulty*," a comedy in one act, presumably from the pen of Mr. Poel. In this absurd piece, Miss Minnie Bell, as Mrs. Weakly, stood out in contrast with her coadjutors; and though the difficulty was supposed to be hers, she was really the only one of the party who could solve the problem, which was, whether she was Mrs. Weakly or some one else. Something might be made of the idea of this farce; but, as played on Tuesday, it is not likely to see the light again. A rather agreeable novelty was a small body of instrumentalists, called the Neapolitan Quartet, who played selections of music on the stage between the different pieces with precision and skill.

Mdlle. Thénard, the well-known elocutionist and actress of the Parisian stage has given two entertainments, composed of those monologues and one-act comedies, which are as refined in character as they are *spirituels* and amusing, especially when rendered with artistic skill as on the occasions under notice by Mdlle. Thénard, who was supported by Monsieur Demey and other Parisian artists. The selection, which delighted large and fashionable audiences, were those excellent *levens de rideau* "*L'Étincelle*," "*Les Brebis de Panurge*," and "*Un Crane sous une Tempête*," besides such pretty and witty trifles as "*Le Ministre*," "*Les Bavardes*," "*Solo de Flûte*," "*Le Voyage à trois Étoiles*," &c. The remaining *matinée* is fixed for the 12th inst. at the Lyric Club.

## Next Week's Music.

TO-DAY (SATURDAY).		P.M.
Mdlle. Jeanne Douste .....	Princes' Hall	3
Mdlle. Gabrielle Vaillant .....	Steinway Hall	3
"Carmen" .....	Drury Lane Theatre	8
"Lohengrin" .....	Covent Garden Theatre	8.30
"Faust" .....	Her Majesty's Theatre	8.30
MONDAY, 11.		
Signor Buonamici .....	Princes' Hall	3.30
Mr. Wilhelm Ganz .....	4, Whitehall Yard	3
"Les Huguenots" .....	Drury Lane Theatre	8
"Il Trovatore" .....	Covent Garden Theatre	8.30
TUESDAY, 12.		
Italian Opera .....	Drury Lane Theatre	8
"La Vita per lo Czar" .....	Covent Garden Theatre	8.30
"Il Barbiere di Seviglia" .....	Her Majesty's Theatre	8.30
WEDNESDAY, 13.		
"The Golden Legend" .....	Royal Albert Hall	3.30
"Faust" .....	Drury Lane Theatre	8
THURSDAY, 14.		
Josef Hofmann .....	Princes' Hall	3
Italian Opera .....	Drury Lane Theatre	8
Italian Opera .....	Covent Garden Theatre	8.30
FRIDAY, 15.		
Italian Opera .....	Drury Lane Theatre	8





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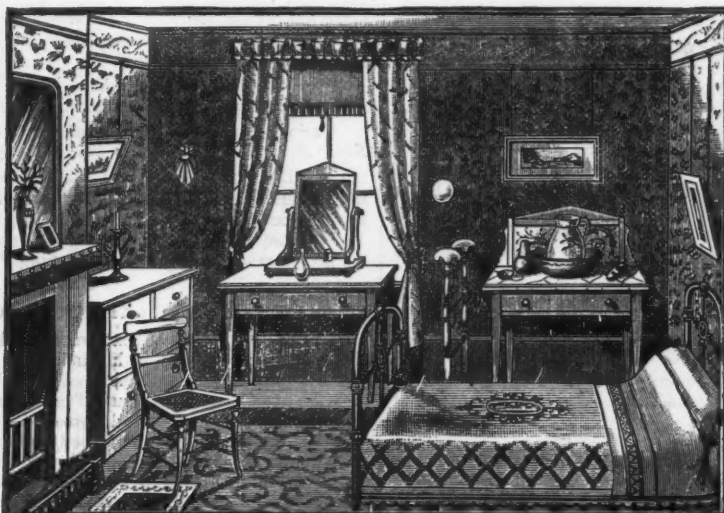
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## FOREIGN.

NEW YORK, June 11.—Fräulein Lilli Lehmann has now been re-engaged by Mr. Stanton for the German opera at the Metropolitan Opera House next season.—The National Opera Company has failed in St. Louis. The manager, Mr. Locke, had determined upon giving up the ballet, and this news led a St. Louis paper to institute a sort of plebiscite, by which it was ascertained that 1,823 voted in favour of the ballet, and 291 against it. The most sensible comments added by the non-contents to their votes were, "No, because the ballet-show is not worth what it costs." "No, I think it neither adds to the music nor the artistic effect." "No, not in the style given this evening." One of the favourable votes runs, "Yes, let the opera go and retain the ballet."—In the meantime the United Presbyterians have been discussing the question of admitting instrumental music in their churches. The direct cause of the issue was the use of the organ by the Rev. J. T. Tate's church, at Keokuk, Iowa, to which objection had been made first to the local Presbytery, and then to the Synod of Iowa. In each case the body declined to interfere. An appeal was finally made to the Assembly. The matter was disposed of by the adoption of the proposition, and therefore for the organ—Ministers, 61; Elders, 46; total, 107. Against the proposition—Ministers, 30; Elders, 34; total 54.

Herr Klindworth, missing his expected appointment as director of the Berlin Philharmonic, has determined upon settling at Boston for the winter.

Herr Seidl has secured the right of performing Wagner's Symphony in America.

PARIS, July 3.—M. Semet's *La Petite Fadette* was successfully revived at the Opéra Populaire last week.—At the Grand Opéra, Signor Vianesi made a favourable impression by his conducting last Friday for the first time, the opera being *Les Huguenots*. Mdle. Adiny, the promising young soprano, was overweighted in the part of Valentine. At this house two new works are to be brought out in the course of the next season, namely: Salvayre's *La Dame de Monsoreau*, in which the De Reszkés will take part; and M. Paul Véronge de la Nux's *Zaire*, not yet composed. MM. Ritt and Gailhard will celebrate the centenary of Mozart's *Don Giovanni* by a special performance of the work on October 29. It is hoped that Madame Viardot-Garcia may be induced to exhibit, in the foyer of the Opéra, Mozart's original MS.—*Le Soir* publishes a telegram from Berlin, announcing that Frau Cosima Wagner is about to present M. Lamoureux with a magnificent *édition de luxe* of *Lohengrin*, together with several of Wagner's autograph MSS.

The Lafayette Theatre was burned down at Rouen on June 28. "Josephine's Sisters" had been performed before a full house, and was over a little after midnight. The fire broke out at two o'clock in the morning, and in a few moments extended to the whole building, which was reduced to a heap of ashes. Two people were slightly burned. The theatre was opened in 1834.—The principal theatre of Caceres, Spain, was totally destroyed by fire on July 4. The few persons living in the building escaped.

DEATHS.—At Venice, aged 65, Francesco Malipiero, composer of operatic and sacred music.—At Ghent, Auguste Merlé, aged 79, formerly professor at the Conservatoire.—At Madrid, Eusebio Gonzales y Val, flutist.—At Genoa, aged 67, Emanuele Battaglini, contrabassist, professor, and composer of sacred music.—At Milan, Luigi Belli, baritone; and Alberto Bozetti, tenor.—At Pisa, Domenico Paolicchi, bass.—At Naples, Francesco Orlandini, violinist, and member of the San Carlo.—At Parma, Achille Bellodi, music historian, &c.—At Paris, Maurice Germa (Cristal), musical *littérateur*, aged 60.—At Magdeburg, C. F. Ehrlich, pianist and composer, aged 77.—At Brooklyn, John B. Loretz, organist, aged 57.—At Frankfort-on-the-Maine, Ph. Wecker, violinist, aged 57.—At Lágos, in Hungary, Charlotte Deckner, violinist, aged 40.—At Lille, Charles de Try, violoncellist and composer, aged 69.—At Lille, Louis Sannier, organist of St. Catherine's, aged 66.—At Naples, Vincenzo Capotorti.—At Milan, Antonio Redaelli, aged 44.—At Brescia, Costantino Quaranta, aged 73.—At Rome, Oreste Castelli, singer at the Costanzi. He had lately shown symptoms of madness, and on returning to his rooms on the fourth storey, the other evening, he threw himself out of the window. His body struck the telephonic wires and fell heavily to the ground. His limbs were broken, and life extinct when the passers-by hurried to the spot.—At Naples, the tenor Eugenio Castagnia.—At Padua, aged 70, Fanny Goldberg-Stross, known as La Marini. She sang as principal contralto at La Scala in about the year 1838. Her death was caused by the nervous shock following a carriage accident—her horses running away on the Prato, and in their flight killing and injuring a number of people. Signora Marini was conveyed home, having escaped actual hurt, but soon succumbed to the fright and distress she had undergone.—At Paris, Léon Leroy, once manager of the Folies-Dramatiques, aged 59. He died suddenly while ascending his staircase.—At Baltimore, aged 39, Valentine W. Canfield, son of a Dublin musician. Valentine was able to improvise at the age of 5; when 10, could play Bach's fugues and Mendelssohn's sonatas from memory; and at that early age he was made organist at the Church of Blackrock, near Dublin, and afterwards was appointed to the Newry Cathedral. He went to

America, and held the post of organist at St. Ann's and Grace Church, Brooklyn, and Emmanuel Church, Baltimore, where he died.—At Riesbach, near Zurich, Gustav Weber, musical composer of note in Switzerland, in the prime of life.—At Paris, aged 62, Joseph de Filippi, author of works upon the theatres of modern Europe.—At New York, aged 62, Robert Elder, a native of Edinburgh. He lost his eyesight at the age of ten, was educated at the New York Institute for the Blind, and became a skilful and popular organist.

At Brussels the following new operas are to be prepared for next season: *La Montagne Noire*, by Madame Holmès; *Richilde*, by M. Émile Matthieu, director of the Louvain School of Music, besides Hermann Goetz's *Sauvage apprivoisé* (*Taming of the Shrew*); Wagner's *Vaisseau Fantôme*, Ponchielli's *Joconde*, &c.—The Théâtre de la Monnaie is to be supplied with electric light.

It is authoritatively announced by the *Revue Wagnérienne* that *Die Meistersinger*, and not *Tannhäuser*, will be performed at Bayreuth in 1888.

During the St. Petersburg season of Russian opera, Tschalkowski's *Sorceress*, and Boris Scheel's *Don Juan* are to see the light.

The Branch of the Richard Wagner Society at Bologna have given an unanimous vote in favour of continuing the policy and tradition of the town, which has produced several of Wagner's works for the first time in Italy. They hope that *Tristan* will be selected by the Théâtre Communal for performance during the approaching Exhibition (1888).

## THE LATE FILIPPO FILLIPPI.

Our Milan correspondent writes: I have sad news to tell you. On the evening of June 29, in his house in the Via del Conservatorio, died Dr. Filippo Filippi, the musical critic, well known even outside Italy. He was the leader of Italian musical criticism, and for many years enjoyed a kind of monopoly in that department. His style was full of felicitous touches, and he wrote an immense amount and wrote well. A confirmed Wagnerite, he fought many battles for the great Bayreuth master. Struck by commencing paralysis of the brain, he gradually succumbed to that illness, but to the last he retained his literary power. He was himself a good pianist, and composed some graceful trifles. In his family life he was most happy, and he idolised his only daughter, Luigia. His funeral was accompanied by every pomp and circumstance, and our Sindaco, Negri, a warm orator, spoke above his grave. [To the above account we must add the expression of our personal regret at the death of our old friend Filippi. When lately we saw him at the journalists' banquet after the *Otello* performances at Milan, as amusing and as full of stories as ever, no one could have foretold that the end was so near. His account of Verdi's opera in *La Perseveranza* was admirably written, and showed no signs of mental decline. Peace to his ashes.—Ed. M.W.]

We quote from our contemporary, *Invention*, its accounts of some musical novelties recently patented:—"We find in an American contemporary a description of a new violin tuning-peg, the barrel of which may be turned to take up any undue amount of slack that there is in the string connected to the peg, after which necessary fine adjustment may be obtained by turning the barrel, through the medium of a worm gear. On a tapered wooden core formed at one end with a head or thumb-piece is placed a metallic sleeve formed with an annular flange, against which fits a plate formed with a number of apertured ears, through which pass screws connecting the peg with the instrument. Against the face of the plate is placed a gear, engaging with which is a worm carried by a short vertical shaft supported in bearings extending outward from the plate. The gear is formed with an internal ratchet, engaged by a pawl mounted in a transverse recess formed in the core and pushed into engagement with the teeth by a spring. In order that the pawl may be withdrawn from the teeth, it is formed with an aperture, which is entered by an eccentric projection formed upon a bar fitted within the core, and held in position by a pin entering a groove formed in the bar. The end of the string, in connection with which the peg is employed, is passed through an aperture in the core and sleeve, and the slack is taken up by turning the key, the pawl being pressed inward against the tension of its spring. When a tension approaching that required for a proper tuning of the instrument has been imparted to the string, the required accurate tension is obtained by turning the vertical shaft. If the string should break, it may be stripped from the peg by turning the bar, so that its eccentric projection will force the pawl against the tension of its spring; and when the pawl has been forced out of engagement with the ratchet, the string may be grasped and pulled from the barrel of the peg, the parts being then free to turn in either direction required. This invention has been patented by Mr. James H. Gardner, of Elkhart, Indiana."

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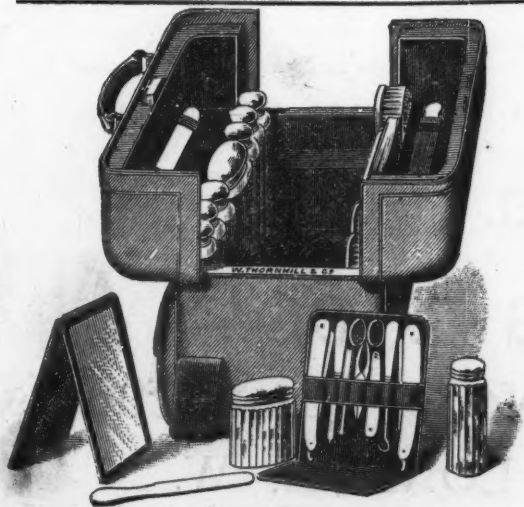
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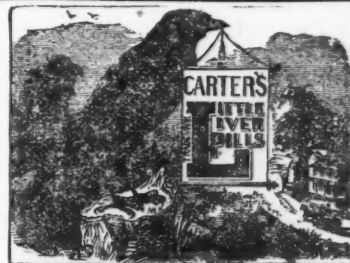
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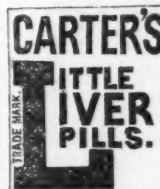
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